

The

Legend of Saint Cecilia:

Oratorio.

WORDS BY

HENRY F. CHORLEY.

MUSIC BY

JULES BENEDET.



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INTRODUCTORY.



It has been long a favorite fancy of mine to treat the Legend of Saint Cecilia for music with a view to the possible revival of such celebrations as were held in gone-by years, when English sympathy for the Art was more limited in every respect than at the time present.

It is true that the names of Dryden and Addison, among the poets, and of Handel, among the musicians, who have made "divine Cecilia's" praise immortal, might be thought to deter any one from dealing with the subject. But theirs were merely votive odes indirectly bearing on the power of the Art of which Cecilia is patron saint. This Cantata of mine sets forth her story, which, so far as I am aware, has not been done before in any of the words produced for the Cecilian Festivals in England. Those desirous of following out further a subject full of interest cannot do better than consult the ingenious volume of Mr. Husk,—his account of "The Musical Celebrations on St. Cecilia's Day" (1857),—in which many particulars concerning the Saint's praise are collected. All who are familiar with the accepted legend, as told in the "*Legenda Aurea*" of Jacobus Januensis, Archbishop of Genoa, will perceive that I have treated it with a certain liberty. Some of the minor incidents—such as the conversion and martyrdom of Tiburtius, the brother of Valerianus—have been omitted with a view of avoiding the introduction of secondary persons, and of concentrating the main interest in the martyr heroine. Further, the catastrophe which (to cite Dryden's well-known line in defiance of its original import)

"raised a mortal to the skies"*

has been simplified. The legend narrates that after the agony of slow fire, which failed to kill the Christian bride, the sword ended her days. A literal adherence to this tradition might have weakened the closing scene by presenting two situations of the same character. Others must judge how far I have been indiscreet, or the reverse, in its omission.

HENRY F. CHORLEY.

* "It is true," says Sir Walter Scott, in his "Life of Dryden," "that the praise of St. Cecilia is rather abruptly introduced as a conclusion to the account of the Feast of Alexander; and it is also true that the comparison

'He raised a mortal to the sky:
She drew an angel down,'

is inaccurate, since the fate of Timotheus was metaphorical, and that of Cecilia literal."

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THE
LEGEND OF SAINT CECILIA:
A CANTATA.

CHARACTERS.

CECILIA SOPRANO.
VALERIANUS (*her husband*) TENOR.
THE PREFECT OF ROME BASS.
A CHRISTIAN WOMAN CONTRALTO.

CHORUS OF ROMAN CITIZENS.

CHORUS OF CHRISTIANS.

CHORUS OF ANGELS.

PART FIRST.

PRELUDE.

No. I. WEDDING CHORUS.

Let the lutes play their loudest
On this bright summer day:
Let the noblest and proudest
Take part in the lay.
Gracious Hymen, we implore thee
Smile on those who kneel before thee!

For a nuptial more glorious
Was song never sung.
He is brave and victorious,
And noble and young.
Gracious Hymen, &c.

She is fair as the goddess
From the deep who did rise;
She is pure as Diana,
Who brightens the skies.
Gracious Hymen, &c.

No. II. AIR.

VALERIANUS.

The love too deep for words to speak,
With Life alone that wanes and dies,
Is kindled by that blushing cheek;
That lofty brow; those starry eyes.

Mine own at last whate'er betide!
The Gods have blessed me oft, I know;
But, having given me my bride,
They can no further bliss bestow.

No. III.—SCENA AND DUET.

CECILIA.

O, my lord, if I must grieve you,
Let my treason be forgiven;
But I hear my Master call me,
Love of man must ne'er enthrall me,
Bound by solemn vow to Heaven.

VALERIANUS.

Can it be that Jove has dared
With some new deceit to woo thee?
Faithless, tarnished, and ensnared—

CECILIA.

Nay, my lord, forbear to shame me!
One than Jove more mighty far,
Who controlleth sun and star;
He, the Highest, deigns to claim me.

VALERIANUS.

How shall I thy tale believe?
False one!

CECILIA.

Kill me, if thou wilt.
Naught of falsehood, naught of guilt,
Shall my earthly lord deceive.—
Thou canst as yet not half divine
What keeps me from thine arms apart,
Till the Most High shall touch thy heart—
Have mercy, Father, make him thine!

VALERIANUS.

She awes me with a power divine;
What is the strange and thrilling art
That holds me from her arms apart,
Though rite and vow have made her mine?

VALERIANUS.

I do not think thou wouldst deceive—
Give me some proof, for eye and ear,
Of this strange faith.

(*Soft Music*) CECILIA.

Hark! they draw near,
But only those redeemed that be;
May their celestial glory see.—
Now listen, and the truth believe.

NO. IV. AIR AND CHORUS OF UNSEEN ANGELS.

I.

Praise the Lord!—
When the blessing is given,
And a joy, as of heaven,
Makes the lover's lips falter:
When the roses have died
In the path of the bride
As she came from the altar.
When the banquet is spread,
And the wine ruby red
From the urn streams around us,
With a joyous accord
Let our song praise the Lord,
Who with blessings hath crowned us.

WITH CHORUS.

Praise the Lord, O my soul,
For his mercy endureth forever!
For his bounty endureth forever!
For his glory endureth forever!

II.

In the wilderness bare,
When the sky's cruel glare
Doth with drought overpower us,
And, like ghosts in their shrouds,
The ghastly sand clouds
Hover round to devour us,
In the grasp of the wave
When the winter-winds rave
O'er the dark, rapid river,
While my lip has a word,
Let its breath praise the Lord,
Who alone can deliver.

WITH CHORUS.

Praise the Lord, O my soul, &c.

NO. V. RECIT AND AIR.

VALERIANUS.

Cease not, I pray you!—What delight is this?

CHORUS.

What means your kindling eye, my lord?

VALERIANUS.

Sing on;
No earthly voices swelled that glorious strain
Foreshadowing rapture passing earthly bliss
I thrill with awe, and keen, ecstatic pain.
Pity me, Heaven!

CECILIA AND CHORUS.

Another soul is won!

AIR.

VALERIANUS.

A wondrous change my spirit doth surprise,
Where are the clouds that lately sealed mine eyes?
What care I now for all those pleasures vain
That lately bound my soul in golden chain?—
Visions of Heaven unfold as dawneth day,
Celestial voices teach me I should pray
To One who giveth life and healeth grief
If I have sinned, Almighty one, forgive.
Teach me thy will, let me begin to live!—
Lord, I believe. Help thou my unbelief!

ANGEL.

It is granted; lo, the sign
That the Grace of Heaven is thine!
(*The Angels appear.*)

VI. CHORUS.

From our home we have come down,
Bridegroom and Bride of Heaven
Chosen, redeemed, forgiven,
To bring you each a crown
Of roses that are brightest,
Of lilies that are whitest,
In Paradise that bloom.
Life is but an idle dream,
Earth a gayly garnished tomb,
Mortal suffering most extrem
Only is a passing wonder.
Deck yourselves for sacrifice,
Make you ready to arise
To eternal glory yonder.

PART SECOND.

NO. VII. AIR.

THE PREFECT.

What mean these zealots vile, who dream
Our ancient altars to o'erthrow,
And dare the awful Gods blaspheme
And through the city boldly go,
Proclaiming loud their impious creed,
Doubt and rebellion wild to breed?

So sure as on Olympus' height
Sits mighty Jove with thunder crowned,
Or, as when morns unbars the gate,
Apollo in his car, elate,
Travels on high our orb around,
So sure as in the caves of Hell
Among the shades doth Pluto dwell,
My wrath shall on the Christians fall;
And let them call upon their Lord
To spare them rack, and fire, and sword.
The race shall perish, one and all!

No. VIII. AIR.

A CHRISTIAN WOMAN.

Father, whose blessings we entreat,
Look downward from Thy mercy seat
Upon Thy servant's prayer and praise.
Oh, let us Thy protection share,
And give us grace the worst to bear,
If cruel men cut short our days.

ANTHEM.

No. IX. QUARTETTE AND CHORUS.

God is our hope and strength,
A very present help in trouble.
Therefore we will not fear,
Though the earth tremble,
Though the mountains shake,
And the water rage and swell;
For God is in the midst of us,
Therefore shall we not be moved—
God is our hope and refuge.

No. X. SCENA, DUET AND CHORUS.

THE PREFECT.

Is this the bride—Is this the spouse
Who, wedded by our ancient rite,
Do our eternal Gods requite,
By their insulting blasphemies?
She is distraught. Let her stand by.
But, you my lord, to join with her!
In some strange passing fantasy—
If, for your father's sake I hide
This freak insane and turn aside:
Fly! to some other region, fly!
The scaffold and the pile are nigh.

VALERIANUS.

Not so. Engaged by holy vows,
I must your Pagan faith deny,
Only to bless, to die with her,—
My spirit's angel messenger.
But if you think to show me grace
Belonging to my ancient race,
Let pain and torture wait on me,
And the quick anguish set her free.

THE PREFECT.

That which you do the most desire,
Therefore I shall the most deny;
Your doom shall be the sudden sword,
And her's the agony of fire,—
A fire whose torture worketh slow,
And shall give time with all its glow
To her whom its embrace shall know,
To pant, and faint, and testify
Against our Gods, by her abhorred,
And call upon your vaunted Lord!
(*With Chorus.*)

No. XI. FUNERAL MARCH.

No. XII. TERZETT.

CECILIA, VALERIANUS, PREFECT.

CECILIA AND VALERIANUS.

Farewell but for a while,—whatsoever pangs await us,
Through the dreary Vale of Death will the journey
soon be o'er.
(*To Prefect*) We will pray for pardon for you, who do
persecute and hate us,
In the home where mortal pain shall torment us
never more.

PREFECT.

Go, perish in your pride, all repentance boldly
spurning;
Let us see if he will save you, this God whom you
adore.
The sword is gleaming bright, and the fire already
burning,
With your blasphemy and guilt you shall vex our
land no more.

No. XIII. DIALOGUE.

PREFECT.

Bear him away and bind her fast.

CHORUS OF MEN.

Hark! it is done; his chance hath passed.

CECILIA.

He leads me on my upward way.

PREFECT.

If thou wilt yet for mercy pray,
And wilt abjure thine idle faith,
Thou shalt escape this hideous death.

CECILIA (*with Chorus of Christians.*)

The Lord is my strength and my song;
He is also become my salvation.

PREFECT.

Then in thine obstinacy die.

No. XIV.

CECILIA, WITH CHORUS.

CANTICLE.

I.

Those whom the Highest One befriends
Are shielded by a charm,
For Evil with the body ends,
The soul it cannot harm.
No torment can my trust betray,
However fierce it be,
That leads me on my upward way,
Eternal Lord to Thee.
Alleluia! Amen. (*With Chorus.*)

II.

Before mine eyes, already dim,
Doth Heaven unclothe the gate;
I hear the quiring Seraphim
Around the throne that wait
To join the song of that bright choir.
Thy mercy sets me free,
And so I triumph o'er the fire,
And rise, O Lord, to thee.
Alleluia. Amen.

The Legend of St. Cecilia.

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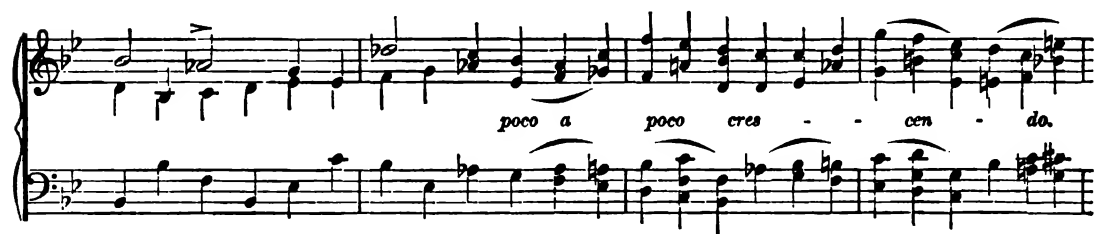
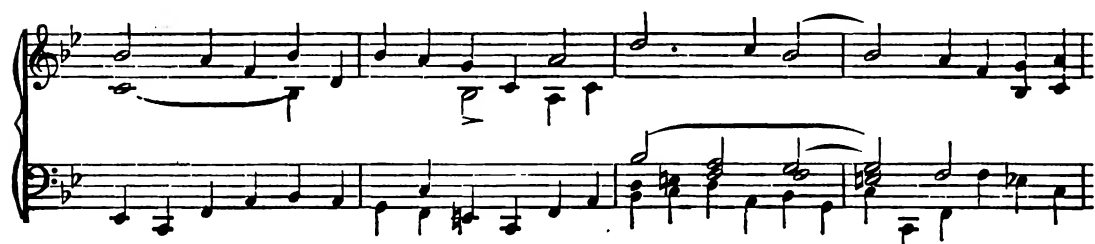
PRELUDE

PIANC. *(♩ = 80) Maestoso.*

p

poco più forte.

p



Pesante.

cres: assai. *ff*

fff

riten *dim* *dolce.*

p

tempo.

rall. molto. *Ped.* *arpa.*

ppp *

The Legend of St. Gerilia.

Words by HENRY F. OHORLEY.

Music by JULES BENEDIOT.



No. 1. Wedding Chorus.—LET THE LUTES.

(♩ = 160.) *Allegro con brio.*

PIANO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of two staves each. The tempo is marked 'Allegro con brio' with a quarter note equal to 160 beats per minute. The score begins with a piano (*p*) dynamic. The first system shows the right hand playing a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The second system continues this pattern, with the right hand featuring some triplet figures. The third system introduces a crescendo (*cres.*) and a fortissimo (*f*) dynamic, with the right hand playing more complex chords and the left hand maintaining the rhythmic base. The fourth system reaches a fortissimo (*ff*) dynamic, with both hands playing more active, chordal textures. The score concludes with a final chord in the right hand and a sustained note in the left hand.



First system of musical notation. The treble staff begins with a complex chordal texture, followed by a melodic line marked *f p*. The bass staff provides a harmonic accompaniment with chords and a melodic line.



Second system of musical notation. The treble staff continues the melodic line with a series of eighth notes. The bass staff features a rhythmic accompaniment with chords and a melodic line.



Third system of musical notation. The treble staff includes the instruction *string. ed accel.* above the melodic line. The bass staff has a melodic line with the instruction *cres.* above it.



Fourth system of musical notation. The treble staff includes the instruction *assai.* above the melodic line. The bass staff has a melodic line with a crescendo hairpin.



Fifth system of musical notation. The treble staff includes the instruction *piu mosso.* above the melodic line. The bass staff has a melodic line with the instruction *f* and *cres.* above it.

Soprano.

ff

(♩ = 112.)

Let the lutes play their loud - est On this bright sum - mer

Alto.

ff

Let the lutes play their loud - est On this bright sum - mer

Bass.

ff

day Let the nob - lest and proud - est Take part in the lay.—

day; Let the nob - lest and proud - est Take part in the lay.—

Gra - cious Hy - men, we im - plore thee, Smile on those who

Gra - cious Hy - men, we im - plore thee, Smile on those who

cres - cen - do.

kneel be - fore thee. Hy - men, we im - plore. . . .

kneel be - fore thee. Hy - men, we im - plore. . .

cres - cen - do.

cres - cen - do.

p

thee! Let the lutes play their loud-est On this

p

thee! Let the lutes play their loud-est On this

leggiero. p

cres - cen -

bright, this bright sum - mer day; Let the nob - lest and

cres - cen -

bright, this bright sum - mer day; the nob -

cres - cen -

do. *f*

proudest Take part in the lay, Let the nob - lest and proud - est Take

do.

lest and proud - est, the nob - lest Take

lest and proud - est, the nob - lest and proud - est Take

do. *f*

part in the lay, Let the nob - lest and proud - est Take

part in the lay, the nob - lest and proud - est Take

pcantabile.

part . . . in the lay.— Gra - cious Hy - men,

p

part . . . in the lay.— Gra - cious Hy - men,

p cantabile.

we im - plore thee, Smile on those who kneel be - fore thee.

we im - plore thee, Smile on those who kneel be - fore thee.

Smile on those that kneel be - fore thee, we im - plore

Smile on those that kneel be - fore thee, we im - plore

pp

..... thee!

..... thee!

cres.

Sua...

Tenor. *f*

Bass. *f*

For a nup - - tial more glo - - rious, For a

For a nup - - tial more glo - - rious, For a

nup - tial more glo - rious, For a nup - tial . . .

nup - tial more glo - rious, For a nup - -

..... more glo - rious Was song nev - - er

tial more glo - rious Was song nev - er

sung. He is brave and vic - to - rious . . .

sung. He is brave and vic - to - rious . . .

He is brave and vic - to - rious, He is

brave and vic - to - rious, And no

ble and young. He is brave and vic-

to - rious, And no - ble and young. Gra - cious

Hy - - men, we im - plore thee, Smile on those who kneel be - fore

Hy - - men, we im - plore thee, Smile on those who kneel be - - fore

dim.

Imo. SOPRANI.

thee! She is fair, she is

thee!

p

fair as the god - - dess From the deep who did

2do. SOP. E CONTRALTI.

p She is fair, she is fair as the god - - dess From the

rise. She is pure as Di -

deep who did rise, She is pure as Di - an - - -

an - a Who bright - ens, Who bright - ens the skies, She is
a, as Di - an - a Who bright - ens, Who bright - ens the skies, She is

cres.
pure as Di-an - a Who brightens the skies. Gracious Hy-men, we im-plore thee,
pure as Di-an - a Who brightens the skies. Gracious Hy-men, we im-plore thee,

p
Smile on those who kneel be - fore thee! Gracious Hy - men, we im-
Smile on those who kneel be - fore thee! Gracious

plore thee, Hy - men, we im - plore thee, Gra - cious
Hy - men, we im - plore thee, Gracious Hy - men, we im - plore thee

Hy - men, we im - plore . . . thee . . .

mf Let the

Let the lutes play their

mf

mf *cres.*

Let the lutes, play their loud - est, Let the

Let the lutes play their loud - est, Let the lutes play their

cres.

lutes play their loud - est, Let the lutes, let the lutes play their

loud - est, Let the lutes play their loud - est, their loud - est, The

cres.

ff

lutes play their loud - - - est, Let the lutes play their loud - est, their

ff

loud - est, their loud - - - est, Let the lutes play their loud - est, their

ff

loud - est, their loud - - - est, Let the lutes play their loud - est, their

ff

lutes play their loud - - - est, Let the lutes play their loud - est, their

ff

loud - est On this bright sum - mer day . . .

loud - est On this bright sum - mer day . . .

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some measures containing rests.

ff Let the lutes play their loud - est On this bright sum - mer

ff Let the lutes play their loud - est On this bright sum - mer

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some measures containing rests. The dynamic marking *ff* (fortissimo) is present.

day; Let the nob - lest and proud-est Take part in the lay.—

day; Let the nob - lest and proud-est Take part in the lay.—

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some measures containing rests. The dynamic marking *ff* (fortissimo) is present.

p

Gra - cious Hy - men, we im - plo^{re} thee, Smile on those who

Gra - cious Hy - men, we im - plo^{re} thee, Smile on those who

cres - cen - do.

kneel be - fore thee. Hy - men, we im - plo^{re}. . . .

cres - cen - do.

kneel be - fore thee. Hy - men, we im - plo^{re}. . .

cres - cen - do.

p

thee! Let the lutes play their loud-est On this

p

thee! Let the lutes play their loud-est On this

leggiero. p

A musical score for the song "The Noblest". The score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The music is arranged in systems of staves. The vocal parts are shown in treble clef, and the piano accompaniment is shown in bass clef. The lyrics are printed below the vocal staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cres", "cen", "do.", and "f". The lyrics are: "bright, this bright sum - mer day; Let the nob - lest and proudest Take part in the lay, Let the nob - lest and proud - est Take part in the lay, the nob - lest and proud - est Take". The score ends with a double bar line.

ff Animando il tempo.

part . . . in the lay. Let the lutes . . . play their

part . . . in the lay.— Let the lutes play

loud - - est on this bright

loud - - est on this bright sum - -

loud - - est on this bright

loud - - est on this bright sum - -

sum - mer day; Let the nob - lest and

mer day; Let the nob - lest and

sum - mer day; Let the nob - lest and

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and dynamics are marked as *ff Animando il tempo.* The lyrics are printed below the vocal staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. There are some rests and accidentals in the piano part, including a double flat (B-double flat) in the bass line of the third system.

Musical score for page 19, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. The lyrics are: "proud-est, the nob-lest and".

The score consists of two systems of staves. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right Hand and Left Hand).

First System:

- Vocal Parts:** The lyrics "proud-est, the nob-lest and" are distributed across the four vocal staves. The Soprano and Alto parts have a melodic line with a long note on "proud-est," followed by a descending line. The Tenor and Bass parts have a similar melodic line.
- Piano Part:** The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, providing a rhythmic foundation.

Second System:

- Vocal Parts:** The lyrics "proud-est, the nob-lest and" are repeated. The vocal parts continue their melodic lines, with some staves showing a crescendo (cres.) and a forte (f) dynamic marking.
- Piano Part:** The piano accompaniment continues with the eighth-note pattern, maintaining the rhythmic drive.

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings (p, cres., f) to guide the performance.

proud - est, the proud- - - est Take

proud - est, the proud- - - est Take

part in the lay.— For a nup - tial

part in the lay.— For a nup - tial

part in the lay.— For a nup - tial

more glo - rious Was song . . . nev - er

more glo - rious Was song . . . nev - er

more glo - rious Was song . . . nev - er

sung, For a nup - tial more glo - rious Was

song nev - er sung.

dim.

rall.

No. 2. Air.—THE LOVE TOO DEEP.

(♩ = 104.) *Andante con moto.*

VALERIANUS.

PIANO.

The love too deep for words to

speak, With life a - lone that wanes and dies; The love too

deep for words to speak, Is kindled by that blush - ing

cheek, That lof-ty brow, those star - ry eyes. That lof - ty

rall. brow, those star - ry eyes. *tempo.* Mine own! at last, Mine own! at

col canto.

last, what-e'er be - tide! Mine own, mine own! at last what

crea.

e'er be - tide! The gods have blessed me oft, have

f *dim.*

(♩ = 120.)
con anima e piu mosso.

blessed me oft, I know, But, hav - - - ing

giv - en me my bride, They can no fur - ther bliss, no fur - - ther

bliss be - stow; They can no fur - ther bliss be -

stow; They can no fur - ther bliss, no fur - ther bliss be -

tempo 1mo.

stow.
tranquillo.

No. 3. Scena & Duet.—O MY LORD.

Lento. RECIT.

CECILIA. O my Lord, if I must grieve you, Let my

VALERIANUS.

PIANO. *pp*

RECIT.

trea-son be for-given; But I hear my Mas-ter call me,

tempo. *pp* *tempo.* *pp cres.*

RECIT. *tempo. piu lento.*

Love of man must ne'er en - thral me,— Bound by solemn vows to

tempo. *pp*

VALERIANUS. RECIT. *Allegro.* RECIT.

Heaven. Can it be that Jove has dared With some new de-ceipt to

Allegro. f

woo thee? Faithless, tarnished, and ensnared.

CECILIA.
tempo.

Nay, my Lord, for - bear to shame me!

p piu lento.

(J. 116)
Mucioso.

One than

f *p*

Jove more migh - ty far,

cres. *f*

Who con - troll - eth sun and star,

p *cres.* *f*

He, the High - est, deigns to claim . . .

Allegro. (♩ = 132.) VALERIANUS.

me! *Allegro.* How shall I thy

p *cres.* *ff*

CECILIA.

Kill me, if thou wilt: Naught of

tale be - lieve? False one!

ff *p*

rall.

false - hood, naught of guilt, Shall my earth - ly lord de - ceive.

rall.

(J. 104) *Andante non troppo.*

Thou canst as yet not half di-vine What keeps me from thine

She awes me with a power di-vine, She

pp

arms a-part, Thou canst as yet not half di-vine, Thou

awes me with a pow-er di-vine. She

canst as yet not half di-vine, not half di-

awes me with a power di-vine, What is this

vine What keeps me from thine arms a-part . . . What keeps me from thine

strange and thrill-ing art, this thrill-ing art . . . That holds me from her

arms from thine arms a - part, Till the Most

arms from her arms a - part,

High shall touch, Till He shall touch thy

What holds me from her . . . arms, What holds me

heart. Have mer - cy, ave mer - cy, Fa - ther, have

from her . . . arms . . . a - part, Though rite and

mer - cy, Fa ther, Fa - ther, make him

vow . . . have made her mine? . . .

thine, Fa - ther, Fa - ther, make him

Though rite and vow have made her

thine! Have mer - cy, Fa - ther, make him thine!

mine? Though rite and vow have made her mine?

pp

make him thine! make him thine!

VALERIANUS. RECIT.

Allegro.

f

I did not

think thou couldst de - ceive, Give me some proof, some

proof for eye and ear, Of this strange faith.

Allegro. (♩. - 69.)

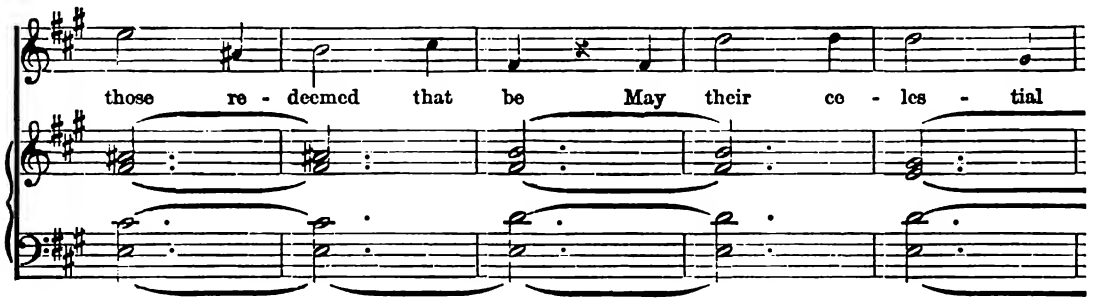
CECILIA.
Hark!

Hark! 8va..... they draw



near 8va..... But on - ly

This system contains the first line of the musical score. It features a vocal line with a long note followed by a series of eighth notes, and a piano accompaniment with a similar rhythmic pattern. The key signature has two sharps (F# and C#).



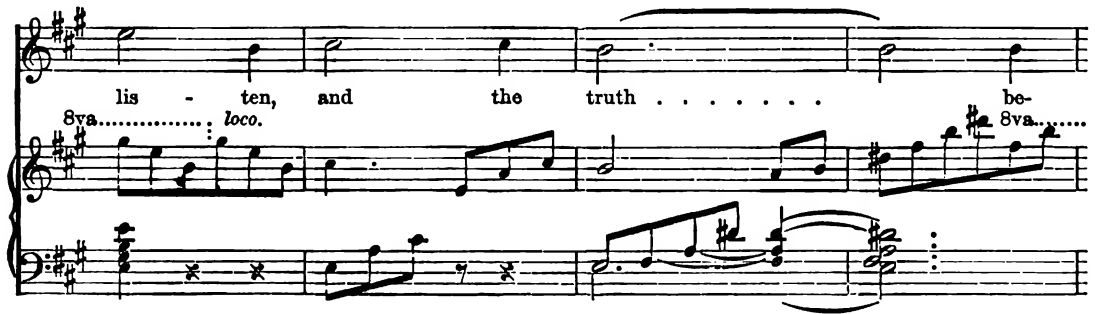
those re - deemed that be May their co - les - tial

This system continues the musical score. The vocal line has a more complex melody with many eighth notes. The piano accompaniment consists of sustained chords. The key signature remains two sharps.



glo - ry see.— Now 8va.....

This system shows the vocal line with a long note followed by a series of eighth notes. The piano accompaniment has a similar rhythmic pattern. The key signature has two sharps.



8va..... loco. lis - ten, and the truth be- 8va.....

This system continues the musical score. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment has a similar rhythmic pattern. The key signature has two sharps.



lieve 8va.....

This system shows the vocal line with a long note followed by a series of eighth notes. The piano accompaniment has a similar rhythmic pattern. The key signature has two sharps.

No. 4. Solo & Chorus.—PRAISE THE LORD.

Andante. (♩ = 88.)

CECILIA. *f*

Praise the Lord Praise the

1mo. & 2do. SOPRANO.

CHORUS

OF

ANGELS. 1mo. & 2do. CONTRALTO.

PIANO. *p* *f*

Andantino. (♩ = 120.)

Lord, . . . *p*

Praise the Lord, Praise the Lord, *p*

Praise the Lord, Praise the

cres.

Praise the Lord, O my soul, For his mer - cy en - dur - eth for -

cres.

Lord, O my soul, . . . For his mer - cy en - dur - eth for -

cres.

When the

ev - - - er, His mercy en - dur - eth for - ev - - - er.

ev - - - - er, His mercy en - dur - eth for - ev - - - er.

bless - - ing is given, And a joy, as of Heaven,

Makes the lov - er's lip fal - - - ter, When the

ros - - - es have died In the path of the bride, . . .

As she came from the al - - - tar; When the

poco cres.
ban - quet is spread, And the wine ru - by red

From the urn streams a - round

cres.
us, With a joy - ous ac - cord, Let our song praise the

Lord; With a joy - ous ac - cord, Let our song praise the

Lord, The Lord; *dim.* *p*

1mo. CON. *f* Praise the Lord, *dim.* Praise the Lord; For his *p*

2do. CON. *f* Praise the Lord, *dim.* Praise the Lord; For his *p*

Praise the Lord. Praise the Lord; For his

Who with bless-ings hath crowned us! For His boun-ty en -

boun-ty en - dur-eth for - ev - - - er,

1mo.

2do.

cres. *p* dur-eth for ev - - er, for - ev - - - er.

p for - ev - - - er.

cres. *p*

Let our song . . . praise the Lord; . . . For his

pp Praise the Lord; . . . For his

pp Praise the Lord; . . . For his

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

In the

poco agitato. (♩ = 132.)

wil - derness bare, Where the sun's cru-el glare Doth with drought o-ver-

cres.

power na, And like ghosts in their shrouds, The ghastly - ly sand clouds Ho-ver

cres.

round to de - vour us, In the grasp . . . of the

cres. - - - cen

wave; . . . When the win - ter . . . winds rave O'er the

f

do.

f

f

dark, . . . the dark ra - pid riv - er, While my

(♩ = 120.) *tempo 1mo.*

f *p*

lip has a word, Let its breath praise the Lord; While my lip has a

word, Let its breath praise the Lord, Praise the Lord, dim.

f Praise the Lord, *dim.*

1mo. CONTRALTO. *f* Praise the Lord, *dim.*

2do. CONTRALTO. *f* Praise the Lord, *dim.*

f Praise the Lord, Praise the

f *dim.*

. . . . Who a - lone can de - liv - er, Praise the

p *3* Praise the Lord, For his glo - ry en - dur - eth for - ev - er.

p *3* Praise the Lord, For his glo - ry en - dur - eth for - ev - er.

Lord, For his glo - ry en - dur - eth for - ev - er.

cres. *pp*

breath praise the Lord, Who a - lone . . . can de - liv . . .

pp

For ev - . . .

pp

1mo.
2do. For ev - . . .

cres. *pp*

cres. *pp*

er. Let my song . . . praise the Lord, . . . Let my

cres. *pp*

er! Praise the Lord, . . .

cres. *pp*

er! Praise the Lord, . . .

p

song . . . praise the Lord, For his glo - ry en - dur - eth for -

Praise the Lord, Praise the

Praise the Lord, Praise the

ev - er! For his glo - ry, his glo - ry en - du - reth for - ev - er!

Lord, . . . Praise the Lord . . . O . . . my soul.

colla voce.

cres. f pp

Praise the Lord. Praise the

cres. f pp

Praise the Lord, Praise the Lord, . . . Praise the

cres. f pp

cres. f pp

Lord

Lord

No. 5. Recit & Air.—CEASE NOT, I PRAY YOU.

Andante con moto. (♩ = 108.)

CECILIA.

VALERIANUS.

PIANO.

REC.

Cease not, I pray you, What delight is

trem.

REC.

tempo.

What means your kindling eye, my Lord?

this, Sing on, sing

cres.

on; No earth - ly voic - - es swelled that glorious strain, Fore-

pp

shadowing rap - ture pass - ing mor - tal bliss;

(♩=108.) *Allegro.*

RECIT.

I thrill with awe,

p *f*

And keen ecs - ta - tic pain. Pi - ty me,

(♩=108.) *Andante con moto.*(♩=66.) *Andantino.*

p An-oth - er soul is won! An-oth - er soul is won!

CECILIA, AND CHORUS OF ANGELS. *dim.*

An-oth - er soul is won! An-oth - er soul is won!

Heaven,

p *dim.* *A* *Andantino.*

VALERIANUS.

wond' - . . rous change. . . , . my spir - it doth sur-

pp

prise, . . . Where are the clouds, that late - ly sealed mine

eyes? . . . What care I now . . . for

all those pleasures vain . . . That late - - - ly

cres - cen - do - assai.
bound . . . my soul in gold - en chain? . . . What

f dim.
care I now for all those plea - sures vain, That bound my

f dim. pp

soul, in gold - en chain?

cres.

Vis - ions of Hea - ven un - fold as dawn - eth day,

dim.

Ce - les - tial voi - ces teach me I should pray, I should

pray, To One, To One who giv - eth

rall. assai.

colla voce.

life and heal - eth grief. If I have

poco meno.

sin - ned, Al - migh - ty One, for - give! Al - migh - ty

One, for - give!

tempo 1mo.

A wond' - rous change my spir - it doth sur -

prise, Where are the clouds that late - ly sealed mine

eyes? What care I now for those

cres - - - - - cen - - - - - do -

pleas - ures vain, That late - ly bound my

cres - - - - - cen - - - - - do

assai. *f*

soul in gold - en chain? . . . What care . . . I . . .

assai. *f*

dim.

now . . . for . . . pleas - ures vain, That late - ly

dim.

f *dim.*

bound, . . . That bound my soul in gold - en

f *dim.* *p*

rall.

chain? If I have sin - ned, If I have

pp

same movement.

sin - ned, Al - migh - ty One, for - give! Teach me thy

ppp

rall. assai. sostenuto. ff

will, let me be - gin to live. Lord, I be - lieve, Lord, I be -

f ff

p

lieve: . . . Help thou mine un - - be lief. . . .

p dim.

(♩ = 112.)

Andante mosso. ANGEL. (CONTRALTO.)

It is grant - ed;

p

lo, the sign That the Grace of Heav'n is thine!

No. 6. Chorus.—FROM OUR HOME.

Allegretto animato. (♩ = 116.)

1ma. & 2da. SOPRANO.

1ma. & 2da. CONTRALTO.

CHORUS

OF

ANGELS.

PIANO.

p

dim.

pp

From our home we have come down,

Bride - groom and

Bridegroom and

Bride, and Bride of heav - en, Cho - sen, cho - sen, re -

Bride, and Bride of heav - en,

deem'd, for - giv - - - en; Cho - sen, cho - sen, re -

for - giv - - - en, Cho - sen, cho - sen, re -

deem'd, for - giv - - - en; To bring you each a

crown of ro - ses that are bright - est, Of lil - ies that are

whit - est, are whit - - est, Of lil - ies, In Pa - - ra -

whit - est, are whit - - est, In Pa - - ra -

dise that bloom. Of lil - ies, in Pa - ra - dise that

dise that bloom. In Pa - ra - - dise that

bloom, In Pa - ra - - dise . . . that bloom. *cres.* *f* *marcato.* *2da. CON.* *p*

bloom, In Pa - ra - dise . . . that bloom. Life is *cres.* *f* *p*

1mo. SOP. *marcato.* *2da. CON.* *p* Earth a tomb . . .

2da. SOP. *marcato.* *p* Earth a gay - ly gar - nished tomb,

1mo. CON. *marcato.* *p* Life is but an i - dle dream.

but an i - dle dream.

1mo. E 216.

Mor - tal suffer - ing most ex - treme, On - ly

is a pass - - ing won - der. Deck your - selves for

sac - ri - fice, Make you rea - dy to a - rise,

Make you rea - dy to a - rise, To . . . o

ter - nal glo - ry yon - der! To e - ter - - nal

dim. *p* *cres.*

ff *dim.* *p* *cres.*

dim. *p* *cres.*

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#). Dynamics include *dim.* (diminuendo), *ff* (fortissimo), *p* (piano), and *cres.* (crescendo). The lyrics are: "ter - nal glo - ry yon - der! To e - ter - - nal".

glo - - - ry, e - ter - - - - - nal

f *f*

This system contains measures 5 through 8. The vocal melody continues with a long note for "ry," followed by a phrase for "e - ter - - - - - nal". The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

glo - ry yon - - - der!

p

This system contains measures 9 through 12. The vocal melody concludes the phrase "glo - ry yon - - - der!". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *p* (piano).

From our home

p

we have come,

This system contains measures 13 through 16. The vocal melody begins with the lyrics "From our home" and continues with "we have come,". The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand. Dynamics include *p* (piano).

From our home we have come down,

Bride-groom and Bride, and Bride of Heav - en, Cho - sen,

Bride-groom and Bride, and Bride of Heav - en

Cho - sen, re - deem'd, for - giv - - - en, re -

for - giv - - - en, re -

Chos - en, re - deem - ed, for - giv - - - en, From our home, our

deem - - - ed, for - giv - - - en,

deem - - - ed, for - giv - - - en, our

home, our home we have come

From our home, our home we have come

home, From our home, our

down, From our home our home we have come

down, From our home we have come

home, From our

down, Bride - groom and Bride, Bride of Heaven,

down, Bride - groom and Bride, Bride of Heaven,

1st SOPRANO. *f* *dim.* *p*

Deck your - selves for sac - ri - fice, Make you rea - dy

2d SOPRANO. *f* *dim.* *f*

Deck your - selves for sac - ri - fice, Make rea - dy

f *dim.* *f* *p*

Deck your - selves for sac - ri - fice, Make rea - dy

ppp *K*

to a - rise To e - ter - nal glo - ry

ppp

to a - rise To e - ter - nal glo - ry

ppp

to a - rise To e - ter - nal glo - ry

yon - - - - - der!

yon - - - - - der!

Sra.....

No. 7. Air.—WHAT MEAN THESE ZEALOTS VILE.

Allegro Risoluto. (♩ = 160.)

PREFECT.

PIANO.

The first system of musical notation features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The upper staff (treble clef) contains the vocal line, starting with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and then a piano (*p*) dynamic. The lower staff (bass clef) contains the piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the musical piece. The vocal line in the upper staff includes a crescendo (*cres.*), a forte (*f*) dynamic, and trills (*tr*). The piano accompaniment in the lower staff continues with its characteristic eighth-note pattern and chords.

The third system shows the vocal line in the upper staff with a decrescendo (*dim.*) and a forte (*f*) dynamic. The piano accompaniment in the lower staff continues with its characteristic eighth-note pattern and chords.

The fourth system shows the vocal line in the upper staff with a forte (*ff*) dynamic. The piano accompaniment in the lower staff continues with its characteristic eighth-note pattern and chords.

First system of the musical score. It features a piano accompaniment in the lower staves and a vocal line in the upper staves. The piano part begins with a *cres.* (crescendo) marking, followed by a *ff* (fortissimo) dynamic, and then a *dim.* (diminuendo) marking. The vocal line consists of a series of eighth and sixteenth notes.

Second system of the musical score. The piano accompaniment continues with *cres.*, *ff*, and *dim.* markings. The vocal line continues with a melodic line. The system ends with a *cres.* marking in the piano part.

Third system of the musical score. The piano accompaniment features a *f* (forte) dynamic. The vocal line includes the lyrics: "What mean these zealots vile, What mean these zealots vile, who dream Our ancient".

Fourth system of the musical score. The piano accompaniment includes a *p* (piano) dynamic marking. The vocal line includes the lyrics: "al - tars to o'er-throw? And dare the aw - ful Gods blaspheme And thro' the".

Fifth system of the musical score. The piano accompaniment includes a *ben marcato* (ben marcato) marking and a *ff* (fortissimo) dynamic. The vocal line includes the lyrics: "ci - ty bold - ly go, Pro - claim - ing loud their im - pious creed, Doubt and re-".

bel - lion wild to breed, Pro - claim - ing loud

their im-pious creed, Doubt and re - bel - lion wild to

breed? So sure as on O-lym - pus'

height, Sits might - ty Jove with thun - der

crowned, Or as, when morn un - bars the gate, A - pol - lo in his

car e - late. Tra - vels on high our orb a-

round, So sure as in the caves of

ff *p*

Hell Among the shades does Plu - to

dwell, My wrath, My wrath . . . shall . . .

on the Chris - tians fall, . . . My wrath shall on . . . the Chris - tians

colla voce.

fall; And let them call up - on their

ff

Lord To spare them rack, and fire, and

sword. What mean these zea - lots vile, who dream Our

p

an - cient al - tars to o'er - throw, to o'er - throw? . . .

tr *cres.*

My wrath, my wrath shall on the Chris - tians

p

cres.

fall, And let them call up-on their Lord. To spare them rack, and fire, and

cres.

sword, To spare them rack, and fire, and sword. The race shall

f *ff*

per-ish, one and all! The race shall per-ish,

one ... and all! My wrath shall on the Chris - tians

fall, The race shall per-ish, one and all! My

Wrath shall on the Chris - - tians fall, The race shall

per - ish one and all! The race shall per - ish

one and all! one and

all!

No. 8. Song. (Contralto.)—FATHER, WHOSE BLESSING.

Andante non troppo. (♩ = 84.)

A CHRISTIAN
WOMAN.

PIANO.

The first system of the musical score. The vocal line (Contralto) begins with a whole rest. The piano accompaniment starts with a series of chords and moving lines in both hands, marked with a piano (p) dynamic.

The second system of the musical score. The vocal line begins with the lyrics "Fa - ther, whose bless - ing we en -". The piano accompaniment continues with a flowing melody in the right hand and a supporting bass line in the left hand. The instruction *sempre legato e dolcissimo.* is written below the piano part.

The third system of the musical score. The vocal line continues with the lyrics "treat, Look down - ward from thy mer - cy - seat Up -". The piano accompaniment maintains its melodic and harmonic flow.

The fourth system of the musical score. The vocal line concludes with the lyrics "on thy ser - vants' prayer and praise. O Fa - ther, whose". The piano accompaniment provides a final harmonic support.

pp *cres.*

bless - ing we en - treat, Look down - ward from thy

p

mer - cy sent, Up - on thy ser - vants' prayer and

smorz. *rall.*

praise, Up - on thy ser - vants' prayer and praise.

dim. *pp* *colla voce.*

O, let us thy pro -

tec - tion share, Oh, let us thy pro - tec - tion

share, And give us grace the worst to bear. And

give us grace the worst to bear, If cru - el

men cut short our days. If cru - el men cut

short our days, If cru - el men cut short our

days. Oh, give us grace the worst to bear, Oh,

pp

give us grace the worst, the worst to bear.

Fa - ther, whose bless - ing we en - treat, Look down - ward

pp

from thy mer - - cy - seat, Up - on thy ser - vants'

prayer and praise, Look down - ward from thy mer - cy -

cres. - - - - *assai.*

cres. - - - - *assai.*

ff *dim.*

seat, Up - on thy ser - vants' pray - er, thy

pp

ser - vants' prayer, - - - and praise; O

riten.

Fa - ther, look down - ward Up - on thy

perpendosi.

ser - vants' prayer,

No. 9. Quartette & Chorus.—GOD IS OUR HOPE.

Andante con moto. (♩ - 100.)

CECILIA.

A CHRISTIAN WOMAN.

VALERIANUS.

A CHRISTIAN.

ORGAN.

PIANO.

p

f *p* *cres.*

God is our hope, our hope and strength, A ve-ry pres-ent help in

f *p* *cres.*

God is our hope, our hope and strength, A ve-ry pres-ent help in

f *p* *cres.*

God is our hope, our hope and strength, A ve-ry pres-ent help in

f *p* *cres.*

God is our hope, our hope and strength, A ve-ry pres-ent help in

CHORUS.

f trou - ble. God is our hope, our hope and strength, *A*
 CHORUS. *ff* *p*

f trou - ble. God is our hope, our hope and strength, *A*
 CHORUS. *ff* *p*

ff

SOLI.

ve - ry pres - ent help in trou - ble. God is our hope,
 SOLI.

ve - ry pres - ent help in trou - ble. God is our hope,
 SOLI.

God is our strength, . . A ve - ry pres - ent help in trou - ble.

God is our strength, . . A ve - ry pres - ent help in trou - ble,

ff CHORUS.

God is our hope, our hope and strength, God is our hope, our

ff CHORUS.

God is our hope, our hope and strength, God is our hope, our

ff

SOLL.

CHORUS.

hope and strength, A pre - sent help, A pre - sent help, A

SOLL.

CHORUS.

hope and strength, A pre - sent help, A pre - sent help, A

SOLL.

CHORUS.

ve - ry pre - sent help in trou - ble, God is our hope and

ve - ry pre - sent help in trou - ble, God is our hope and

hope . . . and strength,

hope . . . and strength God is our hope . . . and strength, our

hope . . . and strength, our hope and strength,

God is our hope . . . and strength, our . .

God is our hope . . . and

hope, our hope and strength, God is our

our hope and strength, God is our

hope, our . . hope and strength, . . .

strength, God . . . is . . . our . . . hope

hope, God is our hope and strength,

hope, God is our hope . . . and

. . God is our hope . . and strength, our hope and

God is our hope, our hope and
 God is our hope . . . and strength, God is our hope . . . and
 strength, God is our hope . . . and strength, God is our
 strength, God is our hope, our hope and
 strength, God is our hope and strength, God is our
 hope . . . and strength, our hope . . . and strength, God
 strength, God is our hope and strength, our
 God is our hope, our hope and strength, our
 hope, . . . our hope, . . . our hope . . . and strength, God
 is our hope, . . . our hope . . . and strength, God
 hope . . . and strength, God is our

hope . . . and strength, our hope, our hope
 is our hope, God is our hope . . . and strength, our hope
 is our hope, our hope . . . and strength, our hope
 hope . . . and strength, our hope and strength, our hope
 . . . and strength.
 . . . and strength. A ve - ry
 . . . and strength, A ve - ry pre - sent help in trou - ble,
 . . . and strength. A ve - ry
 A ve - ry pre - - - sent help, A
 pre - sent help in trou - ble, A ve - ry
 A ve - ry pre - sent help in trou - ble,
 pre - sent help in trou - ble. A very

ve - - ry pre - sent help in trou - ble.

pre - sent help in trou - ble, A pre - sent help in

God is our hope . . . and strength,

pre - sent help in trou - ble, God is our

A ve - ry pre - - - - - sent

trou - - ble, God is our

A ve - ry pre - sent help in trou - ble, A

hope . . . and strength, A ve - - - ry pre - - - - -

help, A help in trou - ble, A pre - sent help, God is our

hope . . . and strength A pre - sent help, God is our

help in trou - ble, A pre - sent help, God is our

- - - sent help, God is our hope . . . and strength, God is our

pesante.

pesante.

hope . . . and strength, There - fore, There - fore

hope and strength, There - fore, There - fore

p

we will not fear, We will not fear, we . . . will not

we will not fear, We will not fear, we . . . will not

cresc.

fear; We will not, we will not fear.

fear; We will not, we will not fear.

f *più mosso.* *ff*

We will not, we will not fear. Though the

earth trem - ble, the earth trem - ble; Though the

moun - tains shake, the moun - tains shake, Though the

wa - ters rage, rage and swell; Though the
 Though the wa - ters, the wa - ters rage; Though the
 Though the wa - ters, the wa - ters rage; Though the

moun tains shake; Though the wa - ters rage,
 moun - tains shake; tho

rage and swell; Though the wa - ters
 wa - ters rage and swell Though the
 wa - ters rage and swell, Though tho

rage and swell, Though the wa - ters

rage and swell, Though the wa - ters

wa - ters, rage and swell the wa - ters

wa - - - ters rage and swell, the wa - ters

rage . . the wa - ters rage and swell, Though

rage, . . the wa - ters rage and swell Though

the wa - - ters rage and swell, Though

. . . the wa - - ters rage and swell, Though

the wa - ters rage and swell; Though the

moun - - - tains shake; Though the wa - - - ters

rage and swell.

SOLO. *Andantino.* (♩ = 112.) *dolce.*

For God is in the midst of us; There-
SOLO. dolce.
SOLO. dolce.
 For God is in the midst of us; There-
SOLO. dolce.
Andantino.
dolce.

fore we shall not be mov - - ed,
 fore we shall not be mov - - ed, we shall
 we shall not be mov - ed;
 not be mov - - ed. For God is
 not be mov - - ed. For God is in the midst of
 not be mov - - ed.

For God is in the midst of us, For God is
in the midst, in the midst of us, For God
us, God is in the midst of us, For God
For God is in the midst of us, For God
in the midst of us, For God is in the
is in the midst of
is in the midst of
is in the midst of
midst of us; There - fore shall we not be mov - ed,
us; . . . There - - - fore shall we not be mov - ed,
us; . . . There - - - fore shall we not be mov - ed, shall
us; There - - - fore shall we not be mov - ed,

There - fore shall we not be mov - ed; For

we shall not be mov - ed; For

not be mov - ed, shall not be mov - ed, shall not be

For God is in the midst of

God is in the midst of us, For God is

moved, God is in the midst of us, For God is

us God is in the midst of us, God is

in the midst . . . of us, For God . . .

in the midst, . . . the midst . . . of us . . .

cres. *ff* *pp*

cres. *ff* *pp*

cres. *ff* *pp*

cres. *ff* *pp*

cres. *ff* *pp*

is in the midst of

is in the midst of

pp us, For God is in the midst

pp us, For God is in the midst

of us

of us

pp

Detailed description: This is a musical score for page 85, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The lyrics are: 'is in the midst of', 'is in the midst of', 'us, For God is in the midst', 'us, For God is in the midst', 'of us', 'of us', and 'pp'.

fence.
 fence.
 God is our hope and de - fence, our hope and de -
 fence. God is our hope and de -
 God is our hope and de -
 fence is our hope and de -
 fence, our hope and de - fence, is our hope and de -
 fence, our hope and de - fence, is our hope, is our
 God is our hope and de - fence, God is our
 fence, God is our hope and de -
 fence, is our hope and de - fence,

The musical score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system has four staves (two vocal, two piano). The second system has four staves (two vocal, two piano). The third system has four staves (two vocal, two piano). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves, and the piano accompaniment is written on the lower staves of each system.

hope, is our hope and de - fence, and de -

hope and de - fence, God is our hope and de -

hope, is our hope and de - fence, is our hope and de -

God is our . . hope

fence, God is our hope . . .

fence, is our hope and de - fence, God is our

fence, is our hope and de - fence, God is our hope . .

and de - fence,

L H

and de - fence, God is our hope . . .

hope . . . and de - fence, God is our

. . . and de - fence, God is our hope

God is our hope . . . and de - fence,

L H

and de - fence, God is our

hope and de - fence, God is our

. and de - fence, God is, God

God is our hope and de - fence, God

cresc. hope, *cen.* do. *pp* God

hope, our . . . hope, *pp* God

is our hope, God

is our hope,

cresc. *cen.* do. *pp*

is our hope . . . and de - fence, our

is our hope, . . . our hope . . .

is our hope . . . and de - fence, our

God . . . is our hope . . .

crea. assai.

hope, our . . hope and

God is our hope and de-

hope, our hope, our hope, our

our hope and de - fence, . . . our

de - - fence, God is our hope and strength.

fence, . . . God is our hope and strength.

hope . . . For God is our hope and strength.

hope and de - fence, God is our hope and de-

God is our hope, and strength, God is our

God is our hope and strength, God is our

fence, God is our hope and de - fence, . . .

hope . . . God is our strength, God is our

hope, God is our strength, God . . .

hope, . . . God is our strength, God

God . . .

cres. hope . . . God is our strength, God . . . is our

cres. is our hope, is our strength, God is our

cres. hope and de-fence, our hope and de-fence, God is our

hope, is our hope and de-fence,

hope, is our hope and de-fence God

hope, hope and de-fence, hope and de-fence,

hope and de - fence, our hope and de - fence, God

God is our hope, . . . God . .

is our hope, our de - fence, God is our hope, God

God is

This system contains the first four measures of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are distributed across the vocal parts.

is our hope, God is our

is our hope, God is our

is our hope, God is our

is our hope, God is our

This system contains measures 5 through 8. The vocal parts continue the melody, and the piano accompaniment provides harmonic support. The lyrics are repeated in the vocal staves.

hope, God is our hope,

hope, God is our hope,

hope, God is our hope,

hope, God is our hope,

This system contains the final four measures of the hymn (measures 9-12). The music concludes with a final chord in the piano part. The lyrics are repeated in the vocal staves.

and . . . strength, God is our . . .

. . . and strength, God is our

. . . and strength, God . . . is our

. . . and strength, God . . . is our . . .

hope . . . and strength.

hope . . . and strength.

hope . . . and strength.

hope . . . and strength.

No. 10. Scena, Duet & Chorus.—IS THIS THE BRIDE.

Allegro. (♩ = 160.)

VALERIANUS.

PREFECT.

PIANO.

The first system of the musical score. It consists of three staves. The top staff is for Valerianus, the middle for the Prefect, and the bottom for the Piano. The Piano part begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The tempo is marked *Allegro. (♩ = 160.)*

The continuation of the Piano accompaniment from the first system. It features a forte (*f*) dynamic, a crescendo (*cres.*) marking, and a fortissimo (*ff*) dynamic. The tempo remains *Allegro. (♩ = 160.)*

PREFECT. RECIT.

Is this the

The second system of the musical score. It features the Prefect's recitative on the top staff and the Piano accompaniment on the bottom staff. The tempo is marked *Allegro. (♩ = 160.)*

tempo

bride— is this the spouse Who, wed-ded by our ancient rite, Do our e-

The third system of the musical score. It features the Chorus on the top staff and the Piano accompaniment on the bottom staff. The tempo is marked *tempo.*

ter - nal Gods re - quite By their in - sult - ing blas - phemies.

tempo.

f RECIT. *p* *lento.*

She is distraught, Let her stand by—

moderato. (♩ = 128.)

But you, my lord, But

you, my lord, to join with her In some strange pass - ing fan - ta - sy!

pp

tempo allegro. (♩ = 160.)

If for your fa - ther's sake I hide This freak in - sane, this freak in -

Allegro.

sane, and turn a-side, Fly to some o - ther re - gion!

cres.

fly! fly! The scaffold, The scaffold and the pile are

f

piu lento. REC. VALERIANUS. *Moderato.* (♩ = 120.)

nigh. Not so! Not so! Engaged by ho - ly

p *pp* *pp*

vows, engaged by ho - ly vows, I must your Pa - gan faith, your faith de -

Andante animato. (♩ = 104.)

ny, On - ly too blest to die with her, — My Spir - it's

pp

an - gel mes - sen - ger, On - ly too blest to die with

cres.

her, too blest, too blest to die with her, Too blest to

dim.

die, — to die with her . . My Spir - it's an - gel mes - sen -

p *stringendo.* *cres.*

ger, . . . Too blest to die . . .

rall.

... to die with her, My Spir - it's an - gel mes - sen - ger, But if you

think to show me grace, to show me grace, Be-

long - ing to my an - cient race, Let pain and tor - ture wait on

me, Let pain and tor - ture wait on me, Let pain and tor - ture wait on

me, And the quick an - guish set her free, And the quick

f *ff* *riten.* *dim.*

an - guish, the quick an - guish set her free, and the quick

piu mosso. ($\text{♩} = 132.$)

an - guish, the quick an - guish set her free.

colla voce. *p*

PREFECT.

That which you do the most de -

f

sire; There - fore

p *cres.* *f*

I shall the most de - ny, What you de - sire, the most de -

sire, I, I shall the most de - ny; What you de -

sire, I shall de - ny; Your doom

shall be the sud - den sword, Your doom shall be the sud - den

sword, And hers, And hers the

ag - o - ny of fire, the ag - o - ny of

tempo 1mo. (♩ = 104.)

On - ly too blest to die with her, — My Spir - it's
 fire, Your doom, Your doom,
pp

an - gel mes - sen - ger, On - ly too blest to die with
 shall be the sword, Your doom shall be the sudden sword, Your doom shall be the sudden
cres.

her, too blest, too blest to die with her, Too blest to
 sword, And hers, And
f *dim.*

die, — to die with her . . . My Spir - it's an - gel mes - sen -
 hers the ag - - o - - ny of
p *cres. stringendo.*

ger Too blest to die, . . .

fire, And hers the ag - o - ny of fire. Your doom shall

rall. dim.

. . . to die with her. Too blest, too blest . . . to die . . .

be the sudden sword, And hers . . . the ag - o - ny, the

accel.

. . . to die with her, My Spi - - rit's

ag - o - - ny of fire.

ff

tempo 1mo.

an - gel, My Spi - rit's an - gel mes - sen - ger.

Hers the ag - o - ny of fire.

trem. cres.

Allegro assai. (♩ = 104.)

Your doom shall be the sud - den sword, And

TENOR. *ff*

CHORUS.

BASS. *ff*

Your doom shall be the sud - den sword,

Allegro.

f *ff*

hers the ag - o - ny of fire.

p *cres.*

And hers the ag - o - ny of

p *cres.*

And hers the ag - o - ny of

p *cres.*

A fire whose tor - ture work - eth slow,

fire. A

fire. A

cres. assai.

And shall give

fire whose tor - ture work - eth slow,

fire whose tor - ture work - eth slow.

time, with all its glow,

cres. assai.

And shall give time,

cres. assai.

with all its

And shall give time,

with all its

cres. assai.

To her whom its embrace shall know,

glow,

To her whom its embrace shall

glow,

To her whom its embrace shall

To pant, and faint, and
know, To pant, and faint,
know, To pant, and faint,

tes - ti - fy a - gainst our Gods,
and tes - ti - fy a -
and tes - ti - fy a -

A - gainst our Gods,
gainst our Gods, A - gainst our Gods,
gainst our Gods, A - gainst our Gods,
A - gainst our Gods,

her abhorred, And call up - on your vaunt - ed

by her abhorred,

f

Lord! And call up -

f And call up - on your vaunt - ed Lord! And call up -

ff

on your vaunt - ed Lord! And call up - on your

on your vaunt - ed Lord! And call up - on your

VALERIANUS.

On - ly too blest to
vaunt - ed Lord!
vaunt - ed Lord!

pp

die with her— My Spirit's an - gel mes - sen -
ger. On - ly too blest to die with her.

ff Your doom
ff Your doom
ff

shall be the sword, And hers, And hers the ag - o -

shall be the sword. And hers, And hers the ag - o -

ny of fire. Your doom shall be the

ny of fire. Your doom shall be the

sud - den sword, And hers, And hers the ag - o - ny of

sud - den sword, And hers, And hers the ag - o - ny of

fire, And hers the ag - o - ny of fire.

ire, And hers the ag - o - ny of fire,

This system contains measures 1 through 6. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with some chords marked with an 'x'.

the ag - o - ny of fire.

the ag - o - ny of fire.

This system contains measures 7 through 12. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns and a steady left hand.

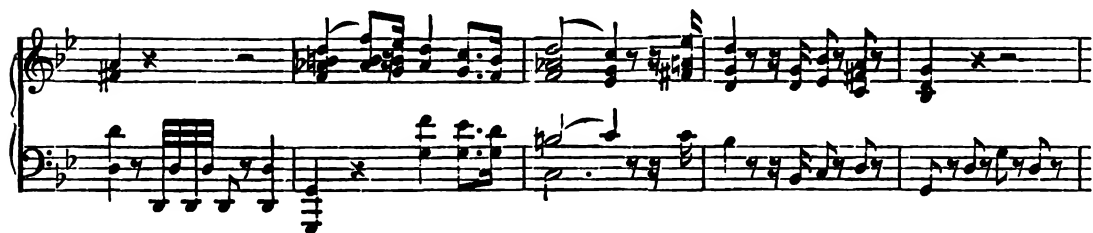
This system contains measures 13 through 18. The vocal line has rests in measures 13-15 and then a final phrase in measure 16. The piano accompaniment continues with its rhythmic patterns, ending with a final chord in measure 18.

No. 11. FUNERAL MARCH.

Tempo di Marcia. (♩ = 112).

PIANO.

p solenne.





First system of musical notation. The key signature has two flats (B-flat and E-flat). The system is divided into two measures by a repeat sign. The first measure is marked "1mo." and the second measure is marked "2do.".



Second system of musical notation. The key signature has two flats. The system contains two measures of music.



Third system of musical notation. The key signature has two flats. The system contains two measures of music. The first measure is marked with a forte *f* dynamic and a *dim.* (diminuendo) instruction. The second measure is marked with a pianissimo *pp* dynamic.



Fourth system of musical notation. The key signature has two flats. The system contains two measures of music.



Fifth system of musical notation. The key signature has two flats. The system contains two measures of music. The second measure is marked with a *dim.* (diminuendo) instruction.



Sixth system of musical notation. The key signature has two flats. The system contains two measures of music. The first measure is marked with a pianissimo *pp* dynamic and the instruction *perdendosi.* (fading away).

No. 12. Trio.—FAREWELL FOR BUT A WHILE.

Andantino. (♩ = 80.)

CECILIA.

VALERIANUS.

PREFECT.

PIANO. *dolce.*

Fare - well . . . for but a

pp eguale e leggiero.

while,— What - so - ev - er pangs a-

wait us, Through the drea - ry Vale . . of

Death, . . . Will the jour - ney soon . . . be

o'er. Fare - well . . . for but a-

while,— What - so - ev - er pangs . . . a-

cres.

wait us, Through the drea - ry Vale of

cres.

f. *dim.*

Death will the jour - ney soon be

f. *dim.*

o'er. VALEBIANUS.

Fare - well . . . for but a

pp

while, — What - so - ev - er pangs a-

Fare - well, Fare - well . . . for but a
wait us, Through the drea - ry Vale . . . of

while . . . Fare-well, Fare - well for but a
Death . . . will the jour - ney soon . . . be

while, What - ev - er pangs a - wait us,
o'er, Fare - well . . . for but a-

Through the drea - ry Vale . . . of
while,— What - so - ev - er pangs . . . a-

Death of

wait us, Through the dreary Vale of

Death Will the journey soon be

Death Will the journey soon be

o'er.

o'er.

PREFECT. *f*

Go per-ish in your pride, all re-

pent - - ance bold - ly spurn - ing; Go, per - ish in your

pride, all re - pent - ance bold - ly spurn - ing; Let us

see . . . if he will save you, This God . . . whom you a -

dore, Let us see . . . if he will save you, This God, this

CEC.

p dolce.

We will pray for

VALER.

p dolce.

God . . whom you a - dore.

p The

sword . . is gleam - ing

par-don for you, who do per - - se - cute and hate us, In the

par-don for you, who do per - - se - cute and hate us in the

bright . . and the fire . . . al - rea - dy burn - ing, With your

home where mor - tal pain, shall tor - ment us ne - ver - more.

home where mor - tal pain, shall tor - ment us ne - ver - more.

blas - phe - my and guilt, you shall vex our land no more, our

f *dim.* *tempo 1 mo.*

Fare well . . . for but a
tor - ment us nev - er more, Fare - well . . . for but a
land no more,

tempo 1 mo.

while,— What - so - ev - er pangs a
while,— What - so - ev - er pangs a
Go, per - ish in your pride,

wait us, Through the drea - ry Vale . . . of
wait, us, Through the drea - ry Vale . . . of
per - ish in your pride. Now let us

Death, . . . Will the jour - ney soon . . . be

Death, . . . Will you jour - ney soon . . . be

see if he will save you, this

o'er. Fare - well . . . for but a-

o'er. Fare - well . . . for but a-

God whom you a- . . . dore.

while,— What - so - ev - er pangs . . . a-

while— what - so - ev - er pangs . . . a-

Per - ish in your pride, all re - pent - ance

wait us, Through the dreary Vale of
 wait us, Through the dreary Vale of
 spurn - ings; Let us see if he will

Death Will the journey soon be
 Death Will the journey soon be
 save you, This God, whom you a-

o'er, Through the
 o'er, Will the journey soon be o'er, Through the
 dore. With your blas-phem-y . . and guilt . . You shall

drea - - ry vale of death will the jour - - ney soon be
 vale of death will the jour - - ney soon be
 vex our land no more, . . You shall vex our land no

pp

o'er, will the jour - ney soon be o'er, soon be
 o'er, will the jour - ney soon be o'er, soon be
 more, you shall vex our land no more, no

piu mosso. *f* *lento.*

o'er.
 o'er.
 more.

tempo 1mo. *pp*

No. 13 & 14. Scena & Finale.—BEAR HIM AWAY.

Allegro agitato. (♩ = 96.)

CECILIA.

PREFECT.

CHORUS.

PIANO

RECIT.

Bear him a-

way, and bind her fast.

p *tempo.*

Hark!— it is done; his chance hath pas-ed!

p

lunga pausa.

Andante con moto. (♩ = 96.)

He leads me on my up - ward way. *RECTT.*

If thou wilt yet for

Andante con moto.

pp *f*

mer-cy pray, And wilt ab - jure thine i - dle faith, Thou shalt be

(♩=100). *f* tempo.

The Lord is my strength . . .

spared this hi - deous death.

CHORUS OF CHRISTIANS.

SOPRANO. *f*

CONTRALTO.

TENOR.

BASS.

tempo.

and my song, He is al - so be - come my sal -

and my song; He is al - so be - come my sal -

va - - - tion.

RECTT.

Then in thine ob - sti - na - cy

va - - - tion.

Allegro.

die!

tempo.

ff Allegro.

This system contains the first five measures of the piece. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the word "die!". The piano accompaniment starts with a rest in the right hand and a single note in the left hand, then enters with a rhythmic pattern of eighth and sixteenth notes. The tempo marking "tempo." appears above the piano staff, and "ff Allegro." appears below it.

cres.

This system contains measures 6 through 10. The piano accompaniment continues with its rhythmic pattern. The vocal line enters in measure 6 with a series of eighth notes. The dynamic marking "cres." (crescendo) is placed above the piano staff in measure 8.

This system contains measures 11 through 15. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The vocal line continues with a descending melodic phrase.

rall. assai.

This system contains measures 16 through 20. The tempo marking "rall. assai." (rallentando assai) is placed above the piano staff in measure 17. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The vocal line continues with a descending melodic phrase.

Macioso. (♩ = 92.)

Those whom the high - est one be -

arpa.

friends . . Are shield - - - ed by a

charm, For Ev - - il with the bo - dy

ends: The soul it can - - - not

p

harm. No tor - - ment can my trust be -

cres.

tray, How - ev - - er fierce it

be, That leads me on my

up - - ward way, E - - ter nal Lord, to

thee. E - ter - - - - -

- - - - - nal Lord, . . . O my E -

Sva.....

ter - nal Lord to thee.

CHORUS OF ANGELS. SOP. 1mo.

SOP. 2mo.

Al - le - lu - - ia! Al - le - lu -

CON. 1mo.

CON. 2mo.

Al - le lu - - ia! Al - le - lu -

f

ia! Al - le - lu - - ia! A - men.

ia! Al - le - lu - - ia! A - men.

A - - - - - men.

A - - - - - men.

ppp trem.

poco piu lento.

pp

Be - fore mine eyes, al - ready dim,

Doth Heaven un - close the

gate; I hear . . the quir - ing

pp Al - le - lu - - - ia!

pp Al - le - lu - ia! A - - - men!

string. il tempo.

Se - raphim I hear the quir - ing

Al - le - lu - - - - ia!

Al - le - lu - ia! A - - - - men.

string. il tempo.

cres.

Se - raphim A - round the throne that wait.

Al - le - lu - - ia! Al - le - lu -

Al - le - lu - ia! Al - le

cres.

rallentando assai.

A-round the throne, A - round the throne that

ia!

lu - ia!

wait.
tempo 1mo.

Al - le - lu - - ia! Al - le - lu - - ia!

tempo 1mo.

Al - le - lu - - ia! Al - le - lu - - ia!

cres. e sempre.

A - - - - - men.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.

poco a poco rall.

A

A

ff poco a poco rall.

p

To join the song of that bright choir. Thy

men.

men.

dim. riten. assai.

tempo 1mo. trem.

ppp

piu forte.

mer - cy sets me free, And so I triumph o'er the

piu forte.

8va.

rise, O Lord, to thee, *cres.* and rise, O Lord, to thee, And

pp Al - le - lu - ia! A - - - - men, Al - le - lu - ia!

pp Al - le - lu - ia! A - - - - men, Al - le - lu - ia!

rise, I rise, O

A - - - - men,

rall. *dim.*

rall. *e* *dim.*

Lord, O Lord, to thee. *pp*

Lord

pp

pp

I rise, O Lord, to thee, I rise, O

men. A - - men, A - - - - - men,

men, A - - men, A - - - - - men.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major (one flat) with a piano (*pp*) dynamic. It contains the lyrics "I rise, O Lord, to thee, I rise, O". The second staff is a piano accompaniment with chords and moving lines. The third and fourth staves continue the vocal and piano parts respectively, with lyrics "men. A - - men, A - - - - - men," and "men, A - - men, A - - - - - men." The fifth staff is the bass line of the piano accompaniment.

Lord, to thee, I rise, O Lord, to thee.

A - - men.

arpa.

The second system of the musical score continues the vocal and piano parts. The top staff has the lyrics "Lord, to thee, I rise, O Lord, to thee.". The second staff has "A - - men.". The third staff has "arpa.". The fourth and fifth staves show the piano accompaniment, including a section labeled "arpa." with a melodic line.

Sva..... *Sva.....*

The third system of the musical score continues the vocal and piano parts. The top staff has the lyrics "*Sva.....* *Sva.....*". The second and third staves show the piano accompaniment, including a section labeled "arpa." with a melodic line.